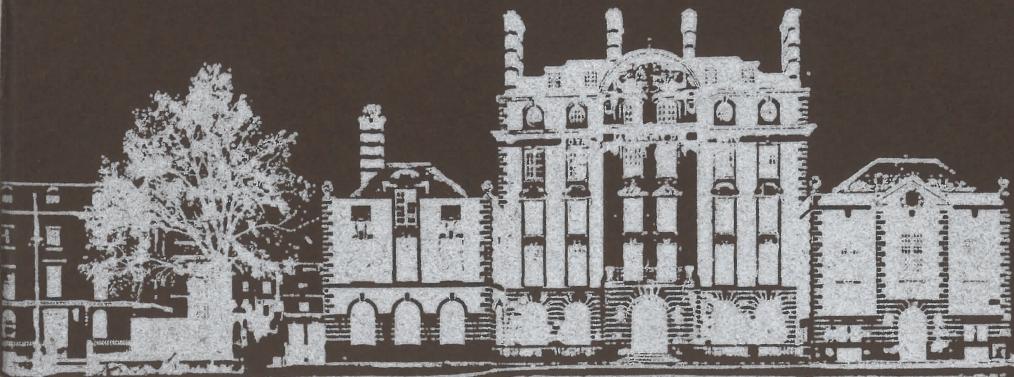


The Royal Academy of Music Magazine

No 223 Summer 1980



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CORRECTIONS

Page 26 : Opera

The dates of performances of 'A Midsummer Night's Dream' should read 17, 18, 20 and 21 March.

Page 27 : Review Week

The Opera performed was 'A Midsummer Night's Dream', under Stewart Bedford. 'Falstaff' was performed in the Autumn Term, under Gordon Kember (as noted in the Autumn 1979 issue). Apologies to both conductors.

Ed.

The Royal Academy of Music Magazine

Incorporating the Official Record of the RAM Club and Students' Union

Editor Robin Golding

No 223 Summer 1980

Royal Academy of Music
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After two issues of the *Magazine* containing no student contributions apart from the Students' Union 'Editorial' submitted by its President, and two Editorial expressions of disappointment on my part, I am happy to say that this issue does include another student article—by the articulate 1978–9 President of the Students' Union, Mark Snee. Mr Snee loyally rises to the defence of the charge of apathy, which I suggested as one of three reasons why recently students have so infrequently offered contributions to the *Magazine*, and pleads that they are assaulted on all sides by (other) demands on their time and resources. Well, there may be some truth in this, but a casual glance into the canteen, the common room, or the welcoming Students' Union bar on any day of the week suggests that the rigours of study, practice, or what Mr Snee describes as 'limiting factors' are not unduly oppressive. Of course one understands that the great majority of students have no desire whatever to venture into print, and this is perfectly right and proper; but I simply do not believe that in a student population numbering over six hundred there is not at any one time a handful of people with some literary flair, who could enliven the *Magazine* and help to make it appear less 'austere and forbidding'.

The principal function of the *Magazine* is, I suppose, to chronicle the activities of the Academy and of its members, and to preserve a link between present and past students and staff, but to do this effectively and interestingly it needs imaginative contributions from its subscribers—and the students themselves are a major factor in this respect. If you look through back numbers over the past fifteen years or so (there is a complete set in the Library) you will find, in addition to 'Editorials' or other reports from officers of the Students' Union, articles, many of them of high quality, and covering a wide range of topics both serious and frivolous, by such former students as: Rupert Bond, Adrian Brown, Carol Carlton, Robert Dando, Michael Dussek, Michael Easton, Nadia-Myra Grindea, Gareth Hulse, Graham Johnson, Sheila Lawrence, Philip Lee, Edward McGuire, Odaline de la C Martinez, David Morgan, David Owen Norris, Paul Patterson, John Riley, Paul Roberts, David Scott, Zohrab Shamlian, Richard Staines, Richard Stoker, Richard Stuart, Nigel Swinford, Jane Taphouse, Sarah Thomas, George Vass, Clive Watkiss, and Oliver Williams. Not a few of these have since achieved considerable distinction in the musical profession.

The irony is that when the *Magazine* acquired its 'new look' (with an independent section given over to student contributions under the umbrella of the Students' Union) in 1974 (No 205), it was in direct response to a request from the Union, who felt, rightly, that their substantial contribution towards the continually rising cost of its production merited stronger student representation in its pages.

**The Riches of
this House**

Dennis Murdoch

2

The fifth annual Coviello Lecture was given by Dennis Murdoch on 26 February, and was entitled 'The Riches of this House'. The following is a summary of its content, together with extracts from the actual text of the lecture, whose purpose was to review certain highlights in the Academy's history and to comment on the changes in critical attitudes and teaching methods over the last

forty-five years. After an introductory tribute to Ambrose Coviello, who was awarded the DCM for bravery in action during the First World War, Mr Murdoch referred to his death from a heart attack during a meeting of the piano advisory board at the Academy in October 1950. The lecturer then spoke of the high standard of musical training, second to none in this country, that has been maintained by the RAM since its institution in 1822, and of the long list of distinguished musicians, many of whom became famous in the profession, who graduated from it.

'In this connection, the year 1885 is important, for it was then that Henry J Wood, at the age of fifteen, became a student in the original building in Tenterden Street. "Timber", as he became affectionately known in my student days, was destined to exercise a profound influence on the musical life of this country, and of London in particular, for more than half a century, and to revolutionise the playing of the RAM's senior orchestra. At the end of two years' studentship, Wood "ran away". During rehearsal of a Handel organ concerto in which he was soloist, the Principal, who himself normally conducted, insisted on another organ student—who had never handled a baton, much less an orchestra—taking over. The resultant chaos so angered Wood that during the struggle with the finale he suddenly stopped playing and fled from the building. Another factor, contributory to his self-dismissal, was the attitude of his piano professor to Paderewski, for whom Wood had great admiration. Macfarren was "simply not interested".

'Sixty-four years after its foundation, the Academy was honoured by the presence, in the last year of his life, of Franz Liszt, on the occasion of the Liszt Scholarship foundation, for which £1000 had been contributed by music patrons (a great deal of money in 1886). After a programme of music by students and professors, and after much persuasive applause by all present, the grand old man sat at the piano and played his own *Cantique d'amour*, and his transcription of a Polish song by Chopin'. Mr Murdoch showed his audience an original copy of the RAM programme and played the *Chant polonaïs* in G flat. He then moved on to 1893, the year in which the Queen's Hall was built—the concert hall that was to become the home of the Henry Wood Promenade Concerts (the first of which took place on 10 August 1895), until its destruction by German incendiary bombs on the night of 10 May 1941. At least from the time of the RAM centenary in 1922 until the outbreak of the Second World War in 1939, the Queen's Hall, alternating at times with the Duke's Hall, was used regularly for Academy end-of-term concerts.

'By the beginning of this century, the six houses that constituted the entire accommodation of the old Academy, just off Hanover Square, had become inadequate; in 1910 the foundation stone of the present building was laid, and in September the following year business commenced, despite the fact that the Duke's Hall was still unfinished; the official opening took place on 22 June 1912, and was carried out by HRH The Duke of Connaught; the solo items of music—commencing with the first movement of Elgar's organ Sonata—were performed before the arrival of His Royal Highness, which was just as well, for he had the habit, still persistent during my student days, of talking in a loud voice to the Principal, no matter what was taking place on stage.' At this point in the lecture a recording was played of the Elgar, made by the late G D Cunningham on the Alexandra Palace organ.

'Another event of significance took place in 1912; at the age of thirteen, Giovanni Battista Barbirolli won the Ada Lewis scholarship, and took up his cello studies at the Academy under Herbert Walenn; thereafter "JB", as he became known amongst orchestral musicians quite early in his renowned and colourful career as a conductor, remained associated with, and interested in RAM affairs, for the rest of his life. During my student years, Barbirolli conducted memorable performances of Wagner's *Die Meistersinger von Nürnberg* and of Verdi's *Falstaff*. Most of Barbirolli's orchestral experience as a cellist was under Beecham or Wood; of the latter, whose qualities of application and thorough musicianship he admired, Barbirolli had a fund of affectionate and amusing anecdotes. Wood, he said, had the most inelegant way of expressing things that were perfectly normal. At a rehearsal of the *Tannhäuser* Overture, when the much-used special sets of orchestral parts Sir Henry had devised in order to prevent constant page-turning became difficult to keep on the stands, he exclaimed "Me private parts—must have 'em sewn up".

The year 1922 saw the hundredth anniversary of the founding of the Academy. The centenary celebrations included three events at Queen's Hall, a Reception and Masque, and two orchestral concerts, conducted by Henry Wood, in which all composers and artists were ex-students of the Academy. Some of them I shall refer to later on, but for the moment let us listen to a recording made twelve years earlier, in 1910, by Caroline Hatchard, famous soprano and later singing professor for many years in this institution; here she sings the "Doll Song" from *The Tales of Hoffman*, and the orchestra is conducted by "Mr" Thomas Beecham.

The following extract from Sir Henry Wood's book *My Life of Music* underlines the importance of the following year. "I first conducted the RAM Students' Orchestra in 1923, since when I have (when engagements permitted) rehearsed them six hours a week. I cannot express my delight at the progress these young people have continued to make year by year. Quite recently (1938), they put up a performance of the Prelude and Liebestod, and the Venusburg Music in the Queen's Hall, that could rank with some of our most experienced professional orchestral performers." When the Principal, Sir John McEwen, resigned in 1936 (it was he who had conducted my "entrance interview" two years earlier) he wrote in a letter to Sir Henry: "The difference between the condition of things today, and that which prevailed when you took charge fourteen years ago is simply staggering, and the debt which I personally, and the whole Academy owe to you, can hardly be over-estimated."

Dennis Murdoch then outlined his own early musical background, from the age of five until eighteen, emphasising experiences which would be of value to any youngster cherishing the hope of one day becoming a professional musician: deputising for the local cinema pianist (silent films); solo piano, mostly extemporisation; exploring the chamber music repertoire, with violin and/or cello, at home and at the local YMCA; church organist at the age of eleven, and later on, choirmaster; learning the important symphonic works through the medium of piano duet playing; from sixteen to eighteen, concerto playing with the local municipal orchestra; and a period of study (through the generosity of patrons) with Emil Sauer in Vienna. He next spoke of his own student days at the Academy, where, having won an open

scholarship in 1934, he enjoyed five full years of music-making, and, of necessity, money-making, for his scholarship took care of fees only. In this connection, Mr Murdoch recalled vacational trio work at a Piccadilly hotel; providing entr'acte piano music at the Brighton Repertory Theatre; public and radio recitals of music for two pianos, in partnership with a fellow student; the famous (or infamous) occasion when he recorded a six-minute version of the Schumann Concerto with Debroy Somers and his band for the commercial Radio Luxembourg, sponsored by Horlicks. One regular source of income however, was his organist and choirmaster work at Wesley's Chapel in the City Road. 'Certain events that happened during my student years stand out in my memory: the visit to the RAM of Richard Strauss in 1936, when he conducted the First Orchestra, without rehearsal, in a performance of *Tod und Verklärung*, after which the composer expressed delight, and praised the flexibility of the orchestra. One bleak morning, the equally bleak Rachmaninov, austere and shy, arrived to rehearse his second Concerto in the Duke's Hall, with Sir Henry, in preparation for the Sheffield Festival; Rachmaninov actually removed his gloves after sitting down at the keyboard. Not long before, I was present at Queen's Hall when he gave the first London performance of his *Variations on a theme by Paganini*, with Beecham conducting (from the score!). Rachmaninov had "warmed up" during the first half of the concert with the C major Concerto by Beethoven, "the only one of the five", he was known to have said, "that was not boring for the pianist".

'Around that time I was also present at Queen's Hall when Horowitz exploded on the London concert-going public, being described in the Press the following morning, by Neville Cardus, as "the greatest pianist, alive or dead". One Sunday afternoon, my partner and I performed Mozart's Concerto in E flat for two pianos, at the People's Palace, Mile End Road; during the second half of the concert Benjamin Britten gave the first London performance of his piano Concerto, for which I turned the pages. In those days at the RAM some senior students were made "sub-profs", taking only second studies, and receiving a modest payment. Amongst those who took the risk of my guidance, was our distinguished guest-artist Kenneth Essex, who has kindly agreed to perform the Romance from the Suite for viola by Benjamin Dale, who was Warden here at the time of our studentship.' Kenneth Essex and Dennis Murdoch then played the Dale Romance.

'In this age of levelling', Mr Murdoch continued, 'personality is none too popular—but it remains an enormous asset to the young performer embarking on a career. Personality is part of public performance—that is why music mechanically reproduced can never offer a full musical experience to the listener; television may portray the artist effectively, but hardly ever the sound. There is no substitute for public or private performance with the personal presence of the artist. Of course, the music must come first; if showmanship takes over, then performance becomes a parody—the true musician must inevitably give something of a show—consciously or otherwise, but he will generally strike the right balance, for

"The game is more than the player of the game

And the ship is more than the crew."

In teaching, our aim should be not only to improve technique and musicianship, but also to foster the development of personality. It should not be one-sided; teaching should be a partnership—

unequal it is true—but still a partnership between professor and pupil. I am speaking of the artistic relationship, and am not suggesting that the example of Leschetizky—the famous teacher of many famous pianists—should necessarily be followed; after his first marriage to a singer, he married only his pupils—three of them, but admittedly each had an innings before he married the next!

'Not all concert artists are good teachers—some would certainly be too personal in their approach to interpretation for instance—nor does the art of successful communication with an audience through performance pre-suppose the ability to make good contact with the individual, verbally and personally. But it is a very great advantage, if not an absolute essential to a teacher of first-study level in this or any similar institution to be, or to have been, a concert performer; that advantage is, of course, shared by the pupil, particularly in the realm of demonstration. The experience of the teacher can help lessen the shock to the student when he first rehearses a concerto with orchestra, as opposed to the second piano. As a secondary matter, but one of considerable importance to the young artist after joining the profession, the professor could encourage his pupil to develop such a platform manner as that of Arthur Rubinstein, and to avoid that of an equally great pianist, Benedetto Michelangeli.

The late Sir Henry Wood tells in his account of his student days at the Academy when he was privileged to accompany Manuel Garcia's pupils for their singing lessons: "It was nothing for him to fling a book at an unsuspecting head during a lesson. It never seemed to occur to him that the poor soul was in no fit state to learn anything further—at least during *that* lesson". Today it would be very rare to encounter a member of the mailed-fist fraternity in the schools of advanced music teaching. The book-throwing boys are nothing like as busy as before—and not, I hope, solely on the account of the cost of the copy; the short tempered set remain by nature short tempered, but are perhaps more inclined to apply the leaven of acquired enlightenment to the occasional sore of apparent stupidity than to give immediate rein to the angry outburst.

'Outside our own country, the great teacher of the last century (other than Liszt) was Theodor Leschetizky; he was a fine concert pianist, but later settled to teaching full time. He produced many famous pianists, the most renowned of which—but not the most talented—was Paderewski; certainly the Paderewski saga (he was a late starter) put Leschetizky's name firmly and permanently on the map, as a great teacher. In my early years, much was talked about the Leschetizky method, but in fact he himself denied the existence of any such system. He conditioned his teaching approach to the character and special needs of each pupil. His greatest concern was TONE, coupled with the constant striving to teach his students to listen—particularly to themselves. The late Max Pirani, not only a distinguished professor, but a great personality in a small body, had the word LISTEN boldly written in about twenty languages, hanging on the wall of Room 34 where he regularly taught.

'At the height of Leschetizky's fame in Russia, here in England, a teacher whose name became almost a household word was Tobias Matthay. He certainly put the cat amongst the pigeons, and for a time, through no fault of his, almost as much harm was done in his name as good. But the proof of the pudding is in the eating—you have only to glance through the list enshrined on the

wall of Room 28 (where Matthay taught) of distinguished pupils, to realise that Matthay was a bright star in the teaching firmament. I was not tutored in the Matthay school, but oddly enough over the years it has been supposed by some students that I was. I can certainly subscribe to what I believe was the essence of Matthay's work to show lesser teachers, through an awareness of the physical implications of pianoforte playing, how to produce the maximum effect with the minimum effort.

'During the years of my studentship the distinguished concert pianists on the teaching staff of the RAM included Harold Craxton, an accompanist of international standing, whose mantle subsequently fell on the shoulders of Gerald Moore; Vivian Langrish, whose presence here this afternoon I greatly appreciate and warmly welcome; Egerton Tidmarsh, York Bowen, Harry Isaacs, Ambrose Covello, Eric Grant, Max Pirani, William Murdoch (with whom I studied for a year, until his retirement) Isobel Gray, Claude Pollard, and the man to whom I owe most, both as teacher and friend, Leslie England—at that time, and for the next fifteen years, one of the most distinguished and brilliant of English pianists. His portrait hangs in Room 35, where he did most of his teaching.

'When I was a young man, it was practically essential for an English music student to complete his studies abroad, if he were to be taken notice of by the British public; the infatuation with a foreign name in the artistic field can be accounted for partly by the disdain with which music, as a profession, was looked upon by the English middle and upper classes, until well into the present century (as an *amateur* pursuit, of course, it ranked almost equally with huntin' shootin' and fishin'). In the realm of fact, as opposed to prejudice, however, this bias was not unjustified; every experienced English traveller must have known that the general musical atmosphere, and the attention to the early development of musical talent, was vastly superior, particularly in Germany and Austria, to that at home. We were not short of talent—the seed was there, but not the soil. Today there is much greater awareness in this country of the importance of *all* art to the human condition. The development of instrumental music in schools, and the beginnings of specialist schools for the young musically talented child, are but two results of this growing change in attitude. Even so, there are many would-be *performers* of natural talent, and not lacking in good training when really young, who, because of our general system of education, come along to institutions such as the Academy with an awful lot of leeway to make up. This often leads to frustration and despondency—a condition with which the present-day professor is better able to cope than many of his early twentieth-century predecessors.

'Fundamentally, music students of today are not different from those of my student days; most of them are dedicated to the pursuit of a career in music—but conditions and reactions are not quite the same. Here at the RAM the student body contemporary with myself were more concerned with earning maintenance money, and with enjoying the rapid resurgence of musical life in the metropolis, than with gloomy doubts about their future. I, for one, ought perhaps to have been more early aware of what the future held, for I had studied in Vienna for a few months in 1933; I suppose I was too intoxicated by the almost nightly visits to the opera, by the Brahms Festival with Furtwängler, Schnabel, Huberman, Hindemith and Casals, with my lessons with Sauer, to

realise the significance of the conversational caution at the dining table of the Jewish doctor's house where I was a paying guest.

The present time is certainly disturbing and the future uncertain, despite a few rays of light; the young person's anxiety about his or her future is understandable, particularly as today's generation of students is more aware of social and economic problems than we were—or seemed to be—in the early and mid 1930s. On the other hand the relative relief from financial worries that present-day students rightly enjoy affords them the opportunity to work and study, at least without the distraction of tummy-rumblings. In a sense, there is no such thing as the future—tomorrow becomes today—it is *today* that counts; determination and endeavour are for *now*, and always now; if you are to achieve some sort of satisfaction and contentment you have to leave behind you a studentship in which you have done your damnedst, whatever the circumstances, not only to meet the academic milestones, but to take all possible advantage of the wide and varied opportunities to participate in, and to listen to the music-making of all kinds which the Academy affords. This institution, and its opposite numbers in this country, have a much more liberal outlook than when Sir John Barbirolli was a student here. "In those days", he said, "the Ravel string Quartet was not allowed to be played at official Academy concerts—only at recitals organised by the Students' Club; we four young players rehearsed in the mens' lavatory. Debussy, too, was barely admitted to these academic precincts."

'In the early days of my professorship here—around 1952—I remember one senior colleague speaking of the piano music of Oliver Messiaen, and declaring "You might just as well slap the keyboard indiscriminately with your open hands as bother to learn the actual text". Naturally we professors have a wider repertoire to study and teach than when I was here as a student. At the same time, one is occasionally shamed into confessing one's ignorance of a modern work of substance, brought to the lesson by an enterprising student: the tail then proceeds to wag the dog. Even at the end of my studentship in 1939 only five of Prokofiev's nine sonatas had been written, of which only the single-movement No 3 was at all well known. We were beginning to learn something of the music of Bartók and Stravinsky, but composers with whom we are familiar today, such as Barber, Copland, Charles Ives and Elliott Carter, had yet to appear on the musical horizon.'

'Following all I have said, it might be asked whether we have not become, as professors, a set of easy-going pedants, sheltering under the claim of sympathetic understanding of student problems. The answer is most certainly "No". Our form of discipline is to encourage and foster self-discipline in the student—not easy for those, especially, who have come here directly from school—and in teaching, to lead the pupil to teach himself. Apart from exchange concerts with European conservatoires—happily of much greater frequency than when I was a student—we still have graduates who wish to continue study abroad, and they do so with our encouragement and blessing; they must all benefit from the experience, and not only in the musical sense. Nevertheless, many students of integrity and outstanding ability have expressed disappointment on their return to England; not with the actual quality of European teaching so much as at the discovery that their previous course of study over here was just as beneficial, if not more so.'

'On Friday of each term week I have only to cross the corridor

from Room 35, to make use of the somewhat ill-designed but essential cubicle opposite; on Mondays, however, to reach the same inconvenience from Room 28 I have to walk the entire length of the second floor; this perambulation has become fascinatingly coloured by my observation through the glass-panelled doors of my colleagues at work; sometimes standing in almost predatory posture; sometimes seated at the keyboard in demon-like demonstration; sometimes seated by the instrument, one hand strumming the treble, the other waving in the air like a palm-tree in a gale—and in one case, to borrow a description of Virginia Wade, "loping across the court (in this instance, the studio floor) like a tigress that hadn't eaten for a week". But all of them have one thing in common, total absorption in the business of teaching.

'The riches of this House lie not in its purse nor in its possessions, but in its purpose and its people.'

**Profile No 19
Hugh Marchant,
FRAM, ARCO**

John Gardner

JG: *Let's begin with your birth, Hugh. When and where was that?*

HM: 1916, in Maida Vale. My father was at that time sub-organist of St Paul's and already a professor at the Academy.

Where were you educated?

I started at the Cathedral Choir School in 1925 and was formally admitted as a chorister the next year. In 1927 my father became organist of the Cathedral and appointed Douglas Hopkins to the post of sub-organist. That was how I came to know Duggie.

Any notable fellow-choristers?

Well, Charlie Groves was one of them; and, curiously enough, Jimmy Edwards.

Against such stiff competition how did you fare?

Not so badly. Like them, I became a solo treble.

What was your greatest moment as a soloist?

I suppose the solo line in Vaughan Williams's Mass in G minor at the reopening of the dome in 1930. Another high point was singing Bach's 'At Thy feet' accompanied at the organ by Widor.

How did that come about?

The then Director of Music at Hurstpierpoint College, to which I'd moved in 1931, was a pupil and friend of Widor's. As a result of this, the School Choir was invited to visit Paris and give a concert in the Académie des Beaux Arts.

That must have been a real occasion. What happened after Hurstpierpoint?

I left there in 1934 and became organist of Christ Church, Newgate Street, in the City. Two years later I got the Stainer Exhibition for organ-playing at the Academy and so became a student here. My organ professor was G D Cunningham. Wonderful chap. Taught me not only about music but about life.



In Room 59 in 1980

Photograph by Douglas Hawkridge

I remember hearing him play before the war. He was considered to be the greatest English organist. Luckily for us, he bequeathed his library to the Academy, and students can still indirectly benefit from his regnum here. Tell us about your fellow-students.

Noel Cox was one of them; and William Bland, whom I suppose you don't know of. He was an especially promising pianist who would have done great things had he not been taken prisoner by the Japs.

What happened to him?

He died in a POW Camp after years of hardship and privation.

What of your own war career? I always think of you first as a musician, but secondly as a soldier.

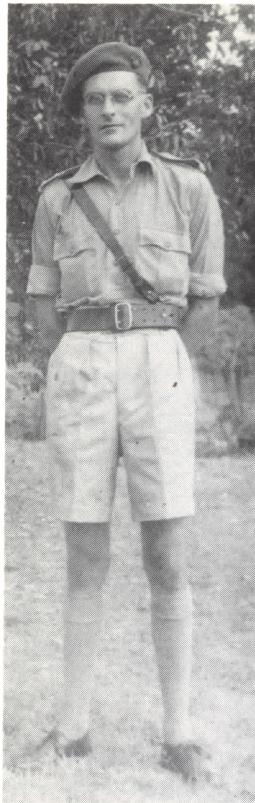
I was called up into the Gunners in 1940. Despite my having failed Cert A at school—

I just don't believe that.

I certainly did. Anyhow, I was going to say, before you interrupted me, that failing Cert A did not prevent my being commissioned a few months after being called up. It might amuse you to learn that at my OCTU I got top marks in Admin, but bottom marks in the practical.

Again you surprise me. I'd have thought you were an eminently practical person.

Don't you believe it. I'm very good at getting other people to be practical.



In Nigeria in 1945

Commissioned, what happened to you?

I served as a subaltern in various light Ack-Ack batteries defending such places as Leamington Spa, Blackpool and Chester.

Any outstanding experiences during this time?

Well, at Chester my unit was instrumental in bringing down a German bomber. As a result, we got a letter of congratulation from the Officer in charge.

After 1940, I suppose, Ack-Ack became less interesting?

Yes, it got a bit dull with Hitler concentrating upon other fronts like Russia and North Africa. In fact, I got bored and decided to join the infantry. Unluckily I fractured my elbow on the training course, became Grade D and was relegated to Ack-Ack, in which, apparently, a damaged elbow didn't matter. I worked hard, however, at my physical fitness, managed to get myself re-graded A and so back on to a battle course, this time at Dunbar in Scotland. I passed out from this successfully and was posted to the City of London Regiment of the Royal Fusiliers, with whom I moved to Nigeria in 1945. There I was seconded to the Royal West African Force.

This is where your narrative connects with my memory. In my very first term at the Academy I met General Bond, then our Chairman, and can remember his telling me that, if it's efficiency one's after, one should choose a musician every time; which was why he made you his ADC in Nigeria.

He was a wonderful man to work for. It was, of course, indirectly through me that he joined the Governing Body of the Academy. My father, who was by that time Principal, was searching for eminent personalities outside the musical sphere to grace his Board. I introduced him to the General, with the result that the latter accepted my father's invitation. Eventually, as is well known, he became Chairman.

What did you do on demobilisation?

I left the army in 1946 as an Honorary Captain of the Royal Fusiliers. At once I took a well-earned holiday and then resumed my studies at the Academy, winning the Vivian Langrish Prize for the composition of a Church Anthem that autumn. In 1948 I became a professor—though I should tell you I had been a sub-professor as long ago as 1939 after getting my ARCO.

Since then your career has, I suppose, been one of increasing responsibility and eminence at the Academy?

Possibly, but I did many things outside the Academy. I was Music Master of the Choir School of Westminster Abbey, Assistant to the Organist at the Abbey and, at the instigation of Sir William McKie, my erstwhile organ professor at the Academy, Steward and Honorary Assistant Secretary to the Coronation Choir in 1953: a duty for which I received the Coronation Medal.

My wife often recalls that, when a girl at Queen's College, Harley Street, she used to sing under you.

Yes, I was Visiting Music Master there for seventeen years. I also held a similar post at Homefield School, Sutton.

Surely you must also have held an organist's post?

Indeed I did. Until 1972, when I became an Associated Board Examiner, I was organist of St Mary's, Bryanston Square. I am now Organist Emeritus there.

Tell me of your Academy career.

I became an ARAM in 1948, a FRAM in 1966 and a Tutor in 1968. I now teach here five days a week in Room 59.

That was Leslie Regan's old room, surely?

Yes. I got it from him when Bill Cole went to the Associated Board and Leslie moved into his room, 64.

59 is indelibly associated with you. The notice-board on which the latest news of Underground services jostles for place with encyclicals from the Academy administration; the immaculately filed exam papers; the calligraphically ornamented teaching-book; the exquisitely set-out teaching lists and timetables: all these things are brought to mind by that magic number. It is definitely Merchantland; I can imagine no one else being allowed to dwell there. Tell me one thing—

What?

We all of us have noticed that you are always the first person to sign the professors' book each morning—

Not always the first, I fear. Maurice Miles has been known to sign first—when he used to stay in the guest-room.

Why are you so early?

I like to read *The Times*, get my lists in order and to prepare my thoughts for the teaching day before the students come in and disturb me. Then I can do a proper job.

Apart from the RAM teaching there are two other activities I especially associate you with. One is the supply of obituary data to George Hambling, so that nobody connected with the Academy can die unmourned by its professors and students. The other is travelling on London's Underground Railways, of which you have an exhaustive knowledge. I remember many years ago showing you a snapshot of an unnamed station and asking you to identify it. I remember that the track curvature, the shadow cast by the morning sun and the architecture gave you the correct answer immediately. And do you remember making for me a diagram of the interesting track lay-out at Wood Lane?

It's now called White City, as a matter of fact. It's the only point on the entire railway system of the whole country at which trains keep to the right instead of the left; and all because it used to be a terminal station with a run-around loop.

What's the best way of spending a fine Sunday?

I like nothing better than to make a trip in a specially chartered Underground train. In that way I've traversed stretches like the spur which connects the Piccadilly and Northern Lines at King's Cross, which are not normally used by fare-paying passengers. Another delightful feature of these trips is that they often allow you time for a quick one at some of the stops.

What sort of people go on these trips with you?

They're all as mad as hatters; like you and me.

Gordon Jacob and the viola

John White

Gordon Jacob, the distinguished English composer, was born in London in 1895. As a POW in the First World War he organised a few fellow prisoners into a small 'orchestra' of four strings, three winds and piano and arranged and wrote music for them to play. This experience helped him to develop his interest in orchestration, of which he is now one of the leading authorities. After the war he studied composition, conducting and piano at the Royal College of Music, where he later became a professor. His compositions include symphonies and other works for orchestra, many concertos for different instruments, chamber works, film and choral music and works for brass and military band. He has also written a number of books and articles on orchestration.

I first met Gordon Jacob in 1967, in my capacity as violist in the Stadler Trio. In that year he composed his *Trio* for clarinet, viola and piano, especially for our trio, and I was immediately taken with his writing for viola. He seemed to understand, as only a player could, what comes off best, and it was only later that I found out he had never played the instrument. Since then I have spoken to many musicians, who all say that his writing for their own particular instrument is absolutely right. Playing in this trio led me to explore the composer's music for solo viola. The first work I studied was the *Air and Dance* for viola and piano, written in the mid 1950s, and dedicated to Bernard Shore. This work, played without a break, consists of a slow and serious *Air*, which shows off the *cantabile* quality of the viola to perfection, and a virtuoso *Dance*, consisting mainly of rushing semiquavers but also incorporating a number of unusual effects such as right- and left-hand *pizzicato* and a short passage in harmonics. It is an ideal work to end any recital.

Next I worked at the composer's *Sonatina* for viola and piano. Written about ten years before the *Air and Dance*, it is dedicated to Jean Stewart, the well known viola player. It is in three movements. The first is in sonata form, the second is slow, displaying the characteristic singing quality of the viola, and the finale, though generally playful, ends with a quiet coda. In 1950 he arranged two movements by Vivaldi for viola and piano; these are published with the title *Adagio and Allegro*.

In 1925 Gordon Jacob completed his viola Concerto. It was given its first performance at a Promenade Concert in the following year by Bernard Shore, who was then Sub-principal viola in Sir Henry Wood's Orchestra, and the composer conducted. The work was originally published by Oxford University Press but in 1978 was reprinted by Simrock. In the new edition the composer adds a dedication to Bernard Shore. I have performed this concerto with orchestra, and Harry Danks, principal viola of the BBC Symphony Orchestra, recorded it for the BBC in 1975. This concerto is a 'must' in any viola player's repertoire. It is in one continuous movement but falls into two parts separated by a cadenza. The first part, in sonata form, begins with a loud chord in the orchestra followed immediately by the viola, which introduces the first subject (*Allegro moderato*). The second theme ('a little slower') is more lyrical in character and shared between viola and orchestra. This leads into the cadenza, which is a real display piece for the soloist followed by the second part (*Allegretto scherzando*) which introduces new ideas but often refers to material used in part one, which then receives further development and is drawn upon for the coda. Fifty years ago the concerto was considered quite 'advanced' in idiom, but it now



Gordon Jacob and John White

appears in its true light as a tuneful and spirited piece, not afraid, here and there, of indulging in a whiff of romanticism.

In 1930 he dedicated his *Three Pieces* for viola and piano, again to Bernard Shore. The first is an *Elegy* followed by *Ostinato* and, finally, a virtuoso *Scherzo*. Early in 1972 Gordon Jacob wrote four elementary works for viola and piano: (*A Little Minuet*, *When Autumn Comes*, *Rigadoon* and *Trotting Tune*), which are ideal for the young violist. In 1973 I was very honoured when he dedicated his *Sonatina* for two violas to Harry Danks and me. This work in three movements was first performed in June 1974. The first movement is in a brisk sonata form, the second is a ground or *passacaglia* and finale a short *tarantella*-like movement with a brief slower section. A few weeks before Christmas 1975 I was surprised to receive a parcel from Gordon Jacob. Enclosed was the manuscript of a new work for unaccompanied viola, *Variations*, which he had written and dedicated to me. There are nine variations altogether, on a theme largely constructed from augmented and perfect fourths and they are designed to show some of the characteristics, grave and gay, of the instrument. Included in them are a *Saraband*, a *March*, a *Waltz*, some lively *Scherzando* fragments, slow and expressive movements and a final one marked *Allegro alla giga*.

On 26 November 1978 I gave the first performance of a *Concert Piece* for viola and orchestra. This work was commissioned by the Bishop's Stortford Musical Association and is also dedicated to me. The work starts with a slow introduction, rather improvisatory

in style and marked *Quasi recitativo*. This leads into a theme of pastoral character which occurred to the composer while on a caravan holiday in East Anglia. Nine variants of this theme make up most of the work, which is played without a break. The composer uses fragments from the slow introduction and the eighth variation is all derived from the introduction and is given mainly to the brass, *maestoso*. The final section is extended and is mainly in quick 6/8 time interrupted by quiet lyrical episodes derived partly from the theme and partly from the introduction.

Gordon Jacob wrote his *Suite for eight violas* in 1976. The score is headed: 'In Memoriam Lionel Tertis'. The work was written specially for a concert given by the viola section of the BBC Symphony Orchestra directed by Harry Danks on 1 January 1977 in the Wigmore Hall. The concert was given to honour the memory and to commemorate the centenary of the birth of Lionel Tertis. The *Suite* is in four movements. The theme of the first movement (*Dedication*) is derived from musical notes representing the letters of Lionel Tertis's name:

x	x	x	xx	xxx
ABCDEF	GHIJKL	MNO	PQR	ST
x				
ABCDEF	GABCDEF			
x	x x	xxx		

Then follows a *Scherzo and Drone*, a *Chorale*, and finally a *Tarantella*, in which the theme of the *Dedication* reappears, treated canonically near the end of the movement.

For the final service at Hockerill College, Bishop's Stortford on Saturday 24 June 1978 Gordon Jacob was commissioned to write a short work for soprano, viola and organ. This most beautiful and moving piece is based on a text from Isaiah L1. 1-3 ('Hearken, unto Me') and once again shows Dr Jacob's understanding of writing for unusual combinations. The viola part of this work is perfectly written for the instrument and the composer is considering writing an alternative part for piano instead of organ so that it will then be available for concert as well as church performances.

Towards the end of 1978 he wrote a Sonata for viola and piano, which he dedicated to the pianist Michael Freyhan and myself. The work is in four movements, the first (*Allegro moderato*) opens with an emphatic introductory passage in double-stopping on the viola alone, answered by the piano (this idea is also used as an introduction to the finale). This quickly leads into the main part of the movement, in which somewhat rugged thematic material undergoes development in a calmer mood. In the short coda there is a brief reference to the introductory material. The second movement (*Arietta*) is, as its title suggests, melodic in a perhaps rather pastoral style. The introductory material from the first movement is touched on in a short episode for the viola alone. The third movement (*Capriccio*) is light in character, although it contains a climax of some power. It takes the place of a scherzo, but is much more in the nature of an intermezzo. The finale is in marked contrast. After the brief introduction referred to above it pursues its way rather in the style of a *moto perpetuo*, ending in a kind of nod to the introductory passage.

Gordon Jacob's viola music spans well over fifty years, and he recently completed a second viola Concerto. This work was commissioned for the first Lionel Tertis International Viola Competition, to be held in August this year. The work is dedicated to Mrs Lionel Tertis, and is in four movements. It starts with a slow

movement in 5/4 time; next comes a scherzo-like movement, followed by a short slow movement, and an energetic finale. The concerto is scored for viola and string orchestra.

Viola works by Gordon Jacob

Viola and orchestra

Concerto No 1 (1925/78); OUP/Simrock
Concert Piece (1977); ms
Concerto No 2 (1979); Simrock

Viola and piano

Three Pieces (1930); Curwen
Sonatina (1947); Novello
Air and Dance (1956); OUP
Adagio and Allegro (Vivaldi) (1950); Novello
Four Elementary Pieces (1972); Associated Board
Sonata (1978); ms

Solo Viola

Variations (1975); Musica Rara

Ensemble works

Sonata for two violas (1973); OUP
Suite for eight violas (1976); World Wide Music
Trio for piano, clarinet and viola; Musica Rara
Miniature Suite for clarinet and viola; Musica Rara
'Hearken unto Me' for soprano, viola and organ; ms
Song-cycle for soprano, clarinet, viola and piano; ms

Reviews of New Books and Music

Ian Partridge

Lois Phillips: *Lieder Line by Line* (Duckworth, £24)

I can well remember in my student days many frustrating hours spent armed with a large German dictionary attempting to find out exactly what some poet had written, so that hopefully the right colour or emphasis could be placed on a particular word. The flowery English translations available were never a great guide: the problem was that so many German words had upwards of half a dozen different meanings and it was not always clear which was the correct one.

Now Lois Phillips has undertaken this laborious task on behalf of the conscientious student with her book *Lieder Line by Line*, which is in fact a word-by-word translation of many songs by the great German composers. The words of the *lied* are printed in italics on the left of each page and beneath each German word is the English equivalent. The German idiom being what it is, this can result in an incomprehensible series of words—so a further translation into readable English has been printed to the right of each page. Susannah Finzi is responsible for these clear and atmospheric prose summaries. A typical example from Schubert's *Die schöne Müllerin* is: 'Wo steckst du gleich das Köpfchen hin, Als wär dir was geschehen?'. Word by word translation: 'Where put you at once the little head there as would be to you something happened?'; free translation: 'Why do you hide your face as if something troubled you?'.

This book is much too expensive, and it is disappointing to find so many songs missing—only half of Schumann's Kerner cycle,

Brahms's *Die schöne Magelone* incomplete, and only one song from his beautiful Op 32 set; great chunks are missing from both Wolf's Spanish and Italian *Songbooks*. In the nearest comparable book of translations, *The Fischer-Dieskau Book of Lieder*, there are approximately three hundred more songs, and of course all cycles are complete. Perhaps a future edition can fill these gaps and find a more economical method of production. Still, even as it stands it is a most valuable source of reference and should be readily available to all students of singing.

Robin Golding

David Brown: *Tchaikovsky; the early years, 1840–74* (Gollancz, £8.50)

It was David Brown who revealed (in a broadcast talk last autumn) the fact that Tchaikovsky's death in 1893 was the result of suicide, not cholera, and he is the author of what is, astonishingly enough, the first full-scale study of the composer's life and works to appear in English. This, the first of three volumes (the second and third will be published separately later) covers the first thirty-four years of Tchaikovsky's life, from his birth in 1840 until 1874, the year of his opera *Vakula the Smith*.

Dr Brown's sympathetic and very readable narrative deals in fascinating detail with Tchaikovsky's childhood and youth; his studies at the School of Jurisprudence and early employment at the Ministry of Justice in St Petersburg; his decision to attempt a career in music and his three years at the newly founded Conservatoire in St Petersburg, whose Director was the pianist and composer Anton Rubinstein; his move to Moscow in 1866 to become a teacher of music theory at the Conservatoire directed by Anton Rubinstein's younger brother Nikolay; his meeting with the influential and interfering Balakirev and his short-lived infatuation with the Belgian soprano Désirée Artôt in 1868; his work as a music critic; and his gradual rise in stature as a composer.

The music is discussed in detail during the course of the narrative, according to the time of composition, with abundant use of very well printed music examples (with an English translation of the Russian words at the foot of each quotation of a vocal work), and full synopses are provided for the three operas: *The Voyevoda*, *The Oprichnik*, and *Vakula the Smith*. Major orchestral works that come in for analysis and discussion include the first two symphonies (No 2, the 'Little-Russian', in both the original and the revised versions); the Concert Overture *The Storm*; the Fantasy Overture *Romeo and Juliet*, Tchaikovsky's first masterpiece (a brilliant examination and comparison of the various versions); and the Symphonic Fantasia *The Tempest*. The survey also encompasses the first two string quartets.

The book is distinguished by thorough yet unobtrusive scholarship, with footnotes and copious but succinct bibliographical references sensibly placed at the foot of each page, and there are eight pages of photographs of important personalities. A family tree, and a map for the guidance of those readers whose knowledge of Russian geography is as sketchy as mine is, would be useful adjuncts, perhaps in one of the volumes still to come; one certainly awaits the appearance of the second and third instalments of Dr Brown's researches with eager anticipation.

Paul Steinitz: *Bach's Passions* (Paul Elek, £5.95)
Roger Fiske: *Beethoven's Missa Solemnis* (Paul Elek, £5.95)

These two books are the first volumes of a projected series entitled 'Masterworks of Choral Music', to be published by Paul Elek; forthcoming volumes will include a study by Peter Dodd of Bach's Christmas Oratorio, and by Michael Kennedy of Verdi's Requiem. Paul Steinitz's 137-page monograph on Bach's Passions is based not only on sound scholarship and an obvious love of Bach's vocal music, but also on a professional lifetime devoted to its interpretation (some readers will still remember vividly the first of his yearly performances of the St Matthew Passion in German, in St Bartholomew-the-Great, Smithfield, in 1952). In his Preface Dr Steinitz states: 'I have not set out to add to the enormous amount of scholarship that already exists on the subject of the Passions, but rather to try to interest the reader by giving the general background of the music and my own reactions to it'. In addition to a detailed discussion of the music of both surviving Passions, the St John and the St Matthew, he devotes chapters to the German Passion tradition before Bach; the Baroque style; performers and instruments; the texts; subsequent alterations (notably of the St John); and performers and styles of performance since Bach's day—this last a particularly absorbing chapter. There is also an Appendix devoted to the words and melodies of the chorales used, and there are some thirty music examples.

Roger Fiske's book on Beethoven's *Missa Solemnis* is some fifteen pages shorter, but also devotes about half its space to a discussion of the music itself. In this case the treatment is, understandably, rather more analytical, and there are more than twice as many music examples; the Latin text is also given, with an English translation, at the beginning of each of the five chapters devoted to the various sections of the Mass: *Kyrie, Gloria, Credo, Sanctus* and *Benedictus*, and *Agnus Dei*. This central part of the book is flanked by chapters on the work's Viennese antecedents: the Masses of Mozart, Haydn, Hummel and Cherubini, and Beethoven's own Mass in C, Op 86, of 1807; on the progress of composition and the first (incomplete) performance of the Mass in D in 1824, when Beethoven had to be turned round to face the audience so that he could see them clapping; on Beethoven as a Christian (unorthodox!); on the orchestration; and on performances of and attitudes to the *Missa Solemnis* since Beethoven's death. Dr Fiske's rather conversational—sometimes almost slangy—style, with its frequent use of elisions and abbreviations, often suggests the idiom of a script for broadcasting rather than that of the purest prose; but there is no doubting his enthusiasm for his subject, or his keenness to communicate this to the reader. Incidentally, the young Beethoven worked as an orchestral violist, not as a violinist (p 94).

Prokofiev: *L'enfant prodigue*, Op 46 (Boosey & Hawkes, £12.50)

L'enfant prodigue (or, as it used to be known, *Le fils prodigue*), whose scenario, by Boris Kochno, is based on the parable of the prodigal son from St Luke, was the last of the three ballets that Prokofiev wrote for Diaghilev (the others were *Chout* and *Le pas d'acier*), and, in the words of Diaghilev's *régisseur* and chronicler Serge Grigoriev, 'the best he composed for us'. It was produced at the Théâtre Sarah Bernhardt in Paris on 21 May 1929, with

choreography by Balanchine and décor by Georges Rouault. It was Diaghilev's last production; he died three months later. *L'enfant prodigue* was Prokofiev's last large-scale ballet before *Romeo and Juliet* (composed in 1935–6, after his return to Russia) and the music is already inclining towards the euphonious, melodic style of that masterpiece and away from the brutal rhythms and harsh dissonances of his earlier ballets such as *Ala et Lolly* and *Chout*. A piano reduction of the score was published at the time of the first performance, but the full score of the complete ballet has not been issued until now, so this handsomely engraved, large study score (10" x 7") is particularly welcome—even if it does give the date of the première as a day earlier than the presumably reliable Grigoriev! Perhaps one day we shall have an equally well produced score of *Romeo and Juliet* from the same source.

John Hall

Ronald Taylor: *Richard Wagner; his Life, Art and Thought* (Paul Elek, £7.95)

This detailed and substantial look at the life of Wagner from both musical and psychological standpoints is indeed a formidable piece of scholarship. If, at the outset, I feel obliged to say that I found it a difficult and not always enjoyable book to read, some of the blame for that reaction must of course rest with me. Nevertheless the book, complex as it is, is not for the faint-hearted. It covers most comprehensively Wagner's life from childhood to the glories of Bayreuth, making use of autobiographical letters and material, reminiscences of Liszt and Nietzsche and of course the important diaries kept by Cosima Wagner. The social and political intrigues of the period make interesting reading—though I do feel that Wagner himself emerges as a good deal less sympathetic than one might have liked him to be: he could be very difficult! The operas, and especially the *Ring*, with its allegorical overtones, come in for considerable discussion in relation to Wagner's views on society and human relationships: indeed the position of the artist in the musical scene of nineteenth-century Europe on the whole receives considered and detailed attention.

It was, however, the postscript to the book that gave me the most pleasure. Mr Taylor has assembled a collection of statements by prominent figures, such as composers and critics, ranging widely over the musical, philosophical and psychological controversies surrounding the composer. I would like to quote three examples. First Debussy (in 1901): '...the superimposition of symphonic form on to dramatic action succeeds in killing opera rather than rescuing it...'; and (in 1903) 'Wagner was a beautiful sunset that has been mistaken for a sunrise.' Clearly he was not an enthusiast! Second, Stravinsky (in 1965): 'Are Wagner's writings—were they ever—helpful to an understanding of his musico-dramatic art? Can lovers of *Tristan and Isolde* glean any advantage from his clumsy apologetics? I doubt it (though I would not be surprised to hear an academic barrel-scraping "yes" contradicting me).' Lastly Pierre Boulez (who at least seems to adopt an objective attitude): 'Perhaps Wagner himself provides the best analysis of his own personality. Being adventurous—even irrational—and extremely analytical by nature, Wagner reveals to us in his correspondence and his writings an extraordinary perception of his own development and importance, of his impact as well as of the mechanics of his creative process.'

This may not be the book with which to begin an appreciation of this extraordinary composer but it is certainly an erudite piece of musical journalism. Special mention must be made for the fine illustrations throughout.

John Streets

Frank Bridge: Songs (Boosey & Hawkes, £5)

During his lifetime Bridge wrote over fifty songs, (but, like Duparc, none in his later years,) and this collection of twenty-two, composed between 1903 and 1919, offers a fair representation of his contribution to twentieth-century English song, making again available several which have been out of print for many years. Some of the earlier songs, settings of short, simple poems, are often marred by exaggerated climaxes which tend to shatter the promising opening mood, although 'So Perverse' is a witty exception and the Matthew Arnold songs deserve attention. 'Go not, happy day', with its vacillating accompaniment, presumably illustrating the equally unstable compass which would drive any self-respecting Boy Scout to unknown madness, still seems to me an over-estimated song, and 'Blow out, you bugles!' is frankly awful, but interesting to compare with his most famous pupil's treatment of similar words in the *Serenade* and *War Requiem*. 'Tis but a week' would make a welcome alternative to that other slightly battered Pegasus on which Love went a-riding, and Whitman's 'The last invocation' has a Fauré-like quality which one sometimes finds in the music of Bridge's First World War period. A useful collection then, well printed, and, at under 23 pence a song, a bargain for these times.

Notes about Members and others

Conductor, composer and former cellist Lawrence Leonard has recently made a 'free transcription' for piano and orchestra of Mussorgsky's *Pictures at an Exhibition*, as a concerto alternative to Mussorgsky's original suite for piano solo and the orchestral transcriptions by Ravel and other composers (it restores the big central *Promenade* before the seventh movement, *Limoges—Le marché*, omitted by Ravel). A version for two pianos is published by Boosey & Hawkes at £5.75, and the full score and parts are available on hire. Further evidence of Mr Leonard's varied talents is offered by his imaginative adventure story for young people entitled *The Horn of Mortal Danger* (Julia MacRae Books, £4.95), in which the young hero and heroine, Widgie and his sister Jen, exploring a disused railway tunnel near their home in Muswell Hill, are caught up in the feud between the two opposing factions of the Little People, or Undergrounders—the Canal Folk and the Railwaymen—in complex network of canals and railways far below ground in North London, culminating in the great Battle for Beasley's Arches. Lawrence Leonard's second book is on its way.

Moura Lympney has been made a Commander of the Order of the Crown, in recognition of her services to charity in Belgium.

Gordon Green celebrates his seventy-fifth birthday on 6 August, and a concert in honour of the occasion was given two months earlier, on 7 June, by the Royal Liverpool Philharmonic Orchestra under Sir Charles Groves, with three of Mr Green's former or present pupils taking part: Stephen Hough in Mozart's Concerto in E flat, K 449, Christian Blackshaw in Liszt's Concerto No 2 in A, and Martino Tirimo in Brahms's Concerto No 2 in B flat, Op 83.

Paul Patterson toured the USA in November, and attended

concerts devoted entirely to his music during visits to the universities of Texas, Oregon and Illinois. His *Voices of Sleep*, first heard in Washington, is to be given at the Promenade Concert in the Royal Albert Hall on 26 July. The Polish Chamber Orchestra performed his *Crackovian Counterpoints* at the Warsaw Festival, and the London Sinfonietta played it at the Graz Festival and later on a tour of Eastern Europe. His *Requiem* was given in Stockholm in January, and there were performances of his clarinet Concerto by the Bucharest Philharmonic Orchestra and of the horn Concerto by the Orchestre de la Suisse Romande. The Nash Ensemble gave several performances, on a recent Scandinavian tour, of a new commissioned work, and his *Comedy for Five Winds* was performed in Prague by the Belgian Wind Quintet. The King's Singers continue to perform his *Time Piece*, and have recently done so in Japan, the USA, and on German television.

Charles Spencer won an Austrian Government prize for piano accompaniment last summer, and is now working at the Hochschule für Musik in Vienna, where he accompanies singing classes and coaches individual students in opera and *Lieder*. He is also working privately with such singers as Rita Streich and Helene Döse, and has made several appearances on Austrian radio and television.

Georgina Zella-Smith, recently returned from New Zealand, gave a recital (Mendelssohn, Sterndale Bennett, Hummel and Chopin) in the Purcell Room on 24 March.

Morgan Lloyd and his wife Dylis have been jointly given the John Edwards Memorial Award for their services to music in Wales.

Dorothy Kingsley has produced an illustrated comic entitled *Bonko and the Music Lessons*, 'for the entertainment of my youngest pupils, who seem to have enjoyed it'. Any teachers interested in seeing a copy should write to Miss Kingsley at 7 Washington Court, Springfield Estate, Oundle Road, Thrapston, Northants NN14 4TF.

Directors and Members of the Committee of Management

Professorial Staff

Distinctions

Resignation
December 1979
Michael Pelloe, Hon FRAM

Appointment
December 1979
Hon Sir Anthony Lloyd, QC

Appointments
September 1979
Christina Shillito (Cello)
Patrick Harrild (Tuba)
Jeffery Harris, ARAM (Piano)
Wilfred Smith, MA(Oxon), FRCO(ChM), ARAM

MBE
Morgan Lloyd

FRAM
Howard Davis; Nona Liddell; Paul Patterson; David Robinson, B Mus (Lond), Hon RCM, FRCO; Derek Taylor; John Wilbraham

Hon RAM

Gordon Cross, BA (Oxon); Antal Dorati, Hon D Mus (Maryland), Order of Letters and Arts (Austria, France); John Hosier, MA (Cantab), FRSA, FGSM; Gwyneth Jones, CBE, Hon D Mus (Wales); Wilhelm Kempff; Benjamin Luxon, FGSM; Christopher Robinson, MA, B Mus (Oxon), FRCO; John Simons, B Mus (Melbourne), Hon FTCL; Ilse Wolf, Hon FTCL

Hon FRAM

W R I Crewdson

ARAM

Rosalind Bevan; George Biddlecombe, MA (Oxon); Roger Bigley; Anne Crowden; Bernard Gregor-Smith; John Hall; David Haslam; Dorothy Upwood

Hon ARAM

Jennifer Jones; Patricia Lovell; Antony Pay; Robert Spencer; Fred Wagner, Ph D (Cantab), D Phil (Munich)

Births

Overend: to Roger and Susan Overend (*née Bullock*), a daughter, Tara Clare, 12 April 1979
Broadbent: to Nigel and Anne Broadbent (*née Carpenter*), a son, Oliver Lister, 3 June 1980
Secret: to Robert and Gillian Secret, a son, Benjamin John, 18 January 1980
Watson: to James and Julia Watson (*née Shoulder*), a son, Thomas, 26 January 1980
Wickens: to Nigel and Amy Wickens, a daughter, Laura, 15 July 1979

Marriage

Cummings-Hardman: Douglas Cummings to Bridget Hardman, 14 March 1980

Deaths

Dame Cicely Courtneidge, DBE, FRAM, 26 April 1980
Vera Constance Hart (*née Pitt*), 14 October 1979
Alban George Hardy Jeynes, FRAM, 2 May 1980
Vivian Langrish, CBE, FRAM, 21 May 1980
Jean Parzy, Hon ARAM, 7 February 1980
A Hermann Winter, January 1980

In the Spring issue (No 222) the precise date of the death of Pierre Bernac, Hon RAM was inadvertently omitted: it was 17 October 1979.

RAM Awards**LRAM Diploma, April 1980**

Piano (Teacher's) Andrew Allpass, Tanya Brown, Lesley Burdett, David Crabtree, Mark Goddard, Adrian Hicks, Sharon Horne, Judith Moreland, Clive Mountcastle, Paul Turner, Fiona Whitelaw
Organ (Teacher's) Andrew Wheeler

Singing (Teacher's) Susan Bradley, Karen Gooding, Karon Sellers, Derek Stuart-Clark, Wilfred Swansborough, Melanie Tye

Violin (Teacher's) Rachel Bunn, Nicholas Calver, Julia Carpenter, Caroline Clemmow, Jennifer Harris, Margot Leadbeater, Carolyn London, Julie Monument, Lorna Osbon, David Reeve, Caroline Rose, Sally Speck, Beth Spendlove, Jannette Taylor, Julia Watkins, Katherine Wilson, Winnie Wu

Viola (Performer's) Rosemary Sanderson

Viola (Teacher's) Elizabeth Maskey

Cello (Teacher's) Andrew Fuller, Robin Mason, Anne Turner

Double Bass (Teacher's) Chinyere Egwuonwu, Michael Speed

Flute (Performer's) Judith Havard

Flute (Teacher's) Katherine Gray, Carole Page

Oboe (Teacher's) Stella Brown, Laura Denney, Robert Rogers

Clarinet (Teacher's) Christopher Evernden

Bassoon (Teacher's) Lynda Bagg

Trumpet (Teacher's) Marc Jordan, Barbara Snow, David Tonkin

Trombone (Teacher's) Gareth Dunley

Horn (Teacher's) Gavin Lee, David Lewis, Christopher Newport, Jonathan Sutton

Timpani and Percussion (Performer's) Ray Lindquist

Timpani and Percussion (Teacher's) Michael Turtle

Harp (Performer's) Susan Rothstein

RAM Club News

Jeffery Harris

I must begin by apologising for the lack of a Social Evening during the Spring Term. I had hoped to have Ida Haendel come to play for us, and had indeed made the arrangements back in December. However, in February this proved to be impossible, owing to a change of Miss Haendel's engagements. Then I tried to secure Paul Tortelier, but then he, too, cancelled his trip to Britain. By this time it was almost the end of term, and I thought that any Social Evening too near to the Annual Dinner might detract from either event.

For some time now we have had increasing difficulties financially, and therefore the Committee has regrettfully decided that subscriptions have to go up. The new rates are as follows, and take effect from 1 October 1980:

Town Members £5.00

Country Members £3.00

Overseas Members £5.00

Student Members £1.50

Subscriptions were last revised in July 1976, since when, as we all know only too well, postage rates, wages, etc, have all risen considerably—in fact postage has risen 50% in twelve months. Printing costs have also risen, consequently we have no alternative but to raise subscriptions, and to say that from now on we cannot send reminders for more than two terms. There are a great many subscriptions outstanding for more than two years, some for as much as five years, in spite of regular reminders. The Committee has therefore decided that any member with more than one year's subscription outstanding shall no longer be considered a member—although the membership can always be renewed.

Alterations and additions to List of Members**Town Members**

Clapton, Nicholas, 183 Kennington Road, London SE11 6ST

Houlihan, Timothy, 118 Kenilworth Avenue, London SW19 7LR

Jacklin, Martin, 27d Foxley Road, London SW7

Simpson, Glenda, Flat 2, 19 Courtfield Gardens, London W13

Tagg, Julia, 8 Artesian Road, London W2

Vass, George, 45a Craven Avenue, London W5 2SY

Watson, Monica, The Coach House, 47 Woodside Park Road, London N12 8RT

White, Philip, 45a Craven Avenue, London W5 2SY

Wildman, Mark, 32 Evelyn Mansions, London SW1

Country Members

Barsham, Dr Dinah, 19 Madingly Road, Cambridge
Bartlett, Jane, 16 Burdett Way, Repton, Derby
Cameron, Mrs Francis, Harcourt House, Parley Road, Bournemouth BH9 3BB
Conybeare-Cross, Sarah, 12 Marriot Close, Oxford
Cuddy, Sister Madeleine, 3 Moor Park Avenue, Preston, Lancashire PR1 6AS
Davies, V, 43 Old Vicarage, Maughan Court, Whitstable, Kent CT5 4RR
Gwyther, Lesley, 5 Alwyn Street, Aigburth, Liverpool L17 7DT
Latham, Olga A L, 'Curtoys', Westbrook Street, Blewbury, Oxon OX11 9QB
Lewis, Mrs Elsbeth, 29 Parc Castell y Mynach, Creigiall, Nr Cardiff
Millensted, Neil, 16 Burdett Way, Repton, Derby
Morris, Andrew, 52 Church Road, Willington, Bedfordshire MK44 3PU
Palmer, Vivienne (Mrs V Cairns), 79 Knights Croft, New Ash Green, Kent
Penlington, Bessie, 59 Sorby Way, off Morthen Road, Wickersley, Rotherham S66 0DR, S Yorkshire
Russell, Anita (Mrs A Jennings), 60a Bower Street, Bedford MK40 3RE
Tavener, Jennifer (Mrs Andrew Morris), 52 Church Road, Willington, Bedfordshire MK44 3PU
Tomlin, Elizabeth, 'Putnams', Hawridge Common, Chesham, Buckinghamshire HP5 2UQ

Overseas Members

Asboe, Raymond K, 28 Campbell Drive, Wahroonga, NSW, Australia 2076
McKinney, William, Via Ettore Arena 95, Rome 00128, Italy
Osborne, Anne M, c/o Graduate Students' Mail Box, Talbot College, University of Western Ontario, London, Ontario, N6A 3K7, Canada
Reynolds, Hilary, Dispendaalselaan 174, 12-14 Ke Hilversum, Holland

Student Members

De Jongh, Laurence, 79 Furham Field, Hatch End, Pinner, Middlesex

RAM Concerts

Spring Term

Symphony Orchestra

27 March
Bernstein Overture 'Candide'
Brahms Piano Concerto No 2 in B flat, Op 83
Tchaikovsky Symphony No 5 in E minor, Op 64
Conductor Maurice Handford
Soloist Philip Smith (piano)
Leader Tina Gruenberg

Chamber Orchestra

28 February
Dvořák Czech Suite, Op 39
Schönberg Chamber Symphony No 2, Op 38
Schubert Overture in C in the Italian style, D 591
Mozart Sinfonia Concertante in E flat, K 364

Schubert Overture in D in the Italian style, D 590

Conductor John Carewe
Soloists Lyn Fletcher (violin), Peter Lale (viola)
Leader Beth Spendlove

Choral Concert

6 March
Vaughan Williams Norfolk Rhapsody*
Ravel Piano Concerto in G*
Vaughan Williams A Sea Symphony
Conductors Maurice Miles*, Noel Cox
Soloists Rohan De Silva (piano), Paula Bott (soprano), Mark Purkiss (baritone)
Leader Tina Gruenberg

Repertoire Orchestra

19 March
Glinka Overture 'Russian and Ludmilla'
Ravel Suite 'Ma mère l'Oye'
Shostakovich Piano Concerto No 2 in F, Op 102
Brahms Symphony No 2 in D, Op 73
Conductors Maurice Miles, and Members of the Advanced Conductors' Class: John Eells, Gavin Lee, Jørgen Fugelbaek
Soloist Christine Gott (piano)
Leader Carolyn London

Training Orchestra

26 March
Rossini Overture 'L'Italiana in Algeri'
Ravel Pavane pour une Infante défunte
Mozart Clarinet Concerto in A, K 622
Haydn Symphony No 92 in G ('Oxford')
Conductors Maurice Miles, and Members of the First-year Conductors' Class; John Ware, Patrick Gundry-white, Paul Payton
Soloist Alan Lakin (clarinet)
Leader Mark Greensill

Westmorland Concerts, in the Purcell Room, were given on 5 March by the Halcyon Wind Quintet (Carol Brown, Neil Carlson, Stephen Butler, Phillip Walker, Stephen Reay) and Richard Mapp and Jocelyn Abbott (piano duet); on 19 March by Catherine Giles (cello), Michael Dussek (piano), Lesley Garrett (soprano) and Mark Tatlow (piano); and on 23 April by Shelagh Sutherland (piano), Richard Suart (baritone) and Susan Cock (piano). In addition to regular Tuesday and Wednesday lunchtime concerts, evening recitals were given by Toyomi Hebiguchi (piano) on 8 January, Joanna Barrett (cello) on 15 January, Lyn Fletcher (violin) on 22 January, Caroline Marwood (oboe) on 29 February, Michael Neill (bass) on 5 February, Lionel Handy (cello) on 12 February, Nicola Lanzetter (contralto) on 19 February, Katherine Tewson (clarinet) on 26 February, Julia Desbruslais (cello) on 4 March, James Potter (cello) on 11 March, and Malcolm Green (clarinet) on 25 March, and an Exchange Concert was given by students from the Geneva Conservatoire on 14 February. Also, a performance of Noel Coward's 'Cowardy Custard', produced and directed by Nigel P Draycott and with Jonathan Darlington as Musical Director, was given on 24 January; the cast included Marilyn Bennett, Jean Rigby, Jill Washington, Elizabeth Wollett, Geoffrey Dolton, Nigel P Draycott, Tom Lines and Jared Salmon.

Opera

Britten 'A Midsummer Night's Dream', Op 64
17, 18, 20 and 21 November
Oberon Andrew Thompson
Tytania Jill Washington
Puck Geoffrey Dolton
Theseus Lawrence Wallington
Hippolyta Jean Rigby
Lysander Timothy Evans-Jones
Demetrius Christopher Bull
Hermia Marilyn Bennett
Helena Paula Bott
Bottom Stephen Williams
Quince Charles Naylor
Flute Tomos Ellis
Snug Nicolas Hardy
Snout Jared Salmon
Starveling Dafydd Phillips
Cobweb Susan Bradley
Peaseblossom Sally-Ann Arduouin
Mustardseed Hilary Musgrave
Moth Anne Stuart
Chorus of Fairies Trinity Boys' Choir
Director of Opera John Streets
Conductor Steuart Bedford
Producer David William
Designer Annena Stubbs

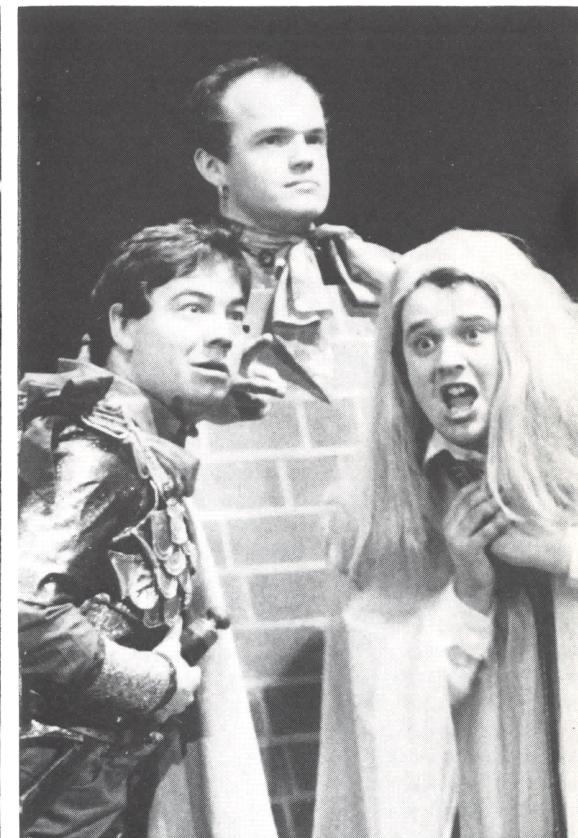


Oberon and Tytania (Andrew Thompson and Jill Washington)

Lighting Graham Walne
Assistants to the Director Mary Nash, Gordon Kember
Assistant Répétiteur Valda Plucknett
Movement Anna Sweeny
Design Assistant Miranda Melville
Stage Management Phillip Effemey, Jane Webster
Off-stage Conductor Jørgen Fuglebaek
Lighting Assistant Lynton Black
Crew Karon Sellers, Nicholas Davies, Timothy Roberts, Thomas Lines, Kevin Walton
Leader of Orchestra Beth Spendlove



Puck (Geoffrey Dolton)



Bottom, Snout and Flute, (Stephen Williams, Jared Salmon and Tomos Ellis), as Pyramus, Wall and Thisbe
Photographs by Philip Ingram

Review Week

Review Week in the Spring Term (17–21 March) included four performances of Verdi's *Falstaff* by the Opera Class under Steuart Bedford, a concert by the Repertoire Orchestra under Maurice Miles, and a concert by the Manson Ensemble under John Carewe. There were lectures on 'Animal Communication' by Joyce Pope and on Acting and Speech Delivery by Ian Richardson, and Dame Joan Sutherland, after receiving her Hon RAM, held a public interview with Arthur Jacobs.

Richard Knott

'It was the best of times, it was the worst of times, . . . it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us . . .'

A little dramatic perhaps, as Dickens had the eighteenth century in mind and not last term, but it was certainly a term of contrasts, and included just a little despair as well as hope.

The first change in the musical life of the students came with the undignified exit of the jukebox. The takings were found to be well below the running costs, and the hire company decided that this was one branch of the arts they weren't prepared to subsidise. It was a good jukebox as jukeboxes go: and as they go, it went. The loss felt at its departure was eased slightly by the regularity of the Real Ale Discos and the intrinsic live 'jukebox'. These were, as usual, well attended, though the first hints of post-Real-Ale exuberance outside the Academy, together with the belief that variety is the spice of life, suggest that the time is ripe for a change. The last disco contained the inter-college pool and darts match, with six music colleges participating (five from London and the RNCM). I expect the TV cameras next year.

Another area long overdue for a change was the Common Room. New pigeon-holes and poster-racks have been built to cater for the increased number of students and publicity material. A new carpet is being laid, the bench seats are being re-covered, and the walls painted. The last item will first entail the removal of some *gâteaux*, left there at a Ball by students who insist on using the walls as plates.

However, those who like to be boisterous at social events had plenty of opportunity at the German Evening. With Sir Henry Wood looking down in horror, the Duke's Hall was transformed into a *bierkeller*. A German band, and German fare, including salami and schnapps, served by suitably clad waitresses, put everyone in the right mood, intensified by the growing realisation that the advertisers' claims for the strength of the lager were justified. It also became apparent that their beer mats were better as mini-frisbees than as supporting beer mugs, but this was all in the mood of the evening, and several reliable witnesses swore that at least one frisbee came from the corner of the table occupied by some of the senior administration.

Earlier in the term the Duke's Hall had been the venue for the Valentine's Ball and the Careers Forum. The latter event was, I hope, the first of many, as the Union has long felt that more should be done to help students choose, and think about their careers. Eight people connected with different aspects of professions involving music were invited to the Academy. Each spoke for about ten minutes, and then, after a few questions from the floor, everyone adjourned to the bar and canteen, where tea was provided, and students had the opportunity to ask questions informally. This proved a very suitable medium for discussion, and I hope everyone got as much out of the afternoon as they appeared to.

The Forum took on more importance with the announcement, later in the term, of the BBC orchestral cuts. Concern was shown by all at the Academy, and the letters we have received, in response to ours, from our MP and Ian Trethowan at the BBC, don't alter the fact that the future of a number of students here will be affected. One can only hope for the success of the projects to save the Scottish and Irish orchestras.

But while still at the Academy all is not gloom, and in an effort to

look at, and put on, activities outside music, we conducted a Sports and Societies questionnaire to find out people's preferences. To meet everyone's request we would have to convert the Duke's Hall into a velodrome on Mondays, a riding ring on Tuesdays, and a squash court for the rest of the week, but we are working on some of the lesser tasks. (With a re-vamped film society, we shall be the first society in the country to show *Superman*: there's progress!)

Of course, the week full of non-curricular events is Review Week, and this term we had some distinguished visitors. The week started with a lecture on animal communication, where the lecturer was helped by a dog, who, we had been led to believe in the pre-lecture publicity, was called Hannah, but whose introduction as Hammer solved the obvious discrepancy between name and nature. The next day treated us to an amusing and fascinating lecture by Ian Richardson of the RSC, on acting and speech delivery, followed by Arthur Jacobs interviewing Dame Joan Sutherland. Both guests showed us how much we can learn from listening to experience; it was a pity the attendance at the lecture was so low.

And so, with the rain signalling the imminence of the cricket season, the term and my contributions to the *Magazine* have come to an end. I only wish thanks for help to the rest of the committee weren't quite so obligatory—not because they aren't deserved but because they are, and they don't have the same sincerity if they're expected. But I'm not the only one to have gained because other people were prepared to give up a lot of time; I hope the projects and events into which those efforts were channelled have been felt worthwhile.

Apathy rules OK?

Mark Snee

If I can dispel a severe attack of lethargy (as opposed to apathy) for long enough to complete a few paragraphs, you will now be reading an article which comments on a suggestion and an opinion in the last edition of the *RAM Magazine*. The suggestion and opinion deserve comment because both included the words 'apathy' and (RAM) 'students' so closely together as to infer a connection between them—an inference which, needless to say, does not seem to have had any effect on the student body at all. The Editorial of the last *Magazine* suggested apathy as a possible reason for the lack of articles by students, an omission which the Editor clearly regretted (grovel . . .), and Dr Paul Steinitz wrote criticising an alleged inactivity on the part of students in concert-going or, more accurately, in listening to music generally. In both these cases the writers have made their own appraisals of these respective situations, the evaluation of the latter relying on hearsay in the absence of factual evidence ('from what one hears on many sides . . .'). The subsequent opinions which both authors hold must have been influenced at least to some extent by the failure of their expectations and/or aspirations to be met.

The failure of one's own wishes to be met, however, is not sufficient justification alone for suggesting that students are apathetic. Without any attempt at excuses, I suggest that in London there is no shortage of demands on a student's time and financial resources, and that in any sphere of activity there is likely to be a 'limiting factor' possibly related to one or both of these.

(How many readers can honestly say that they have the time and money for everything that they would like to do?). Furthermore, any appeal for an individual's interest or participation in a venture is competing with hundreds of other activities being marketed. Indeed, the skill and quantity of marketing and advertising has reached such proportions in this age that we are now constantly bombarded with promotional material in the form of posters, newspaper, television and radio advertisements. We are assaulted on all sides—one day perhaps the 'Potato Marketing Board' (which should be buried with a large dose of manure) and the next 'The British Bathroom Council' (for which the reader can consider a suitable method of disposal *a tempo comodo!*) Thus to possible alternative reasons other than apathy for the disappointments expressed in the last *Magazine*, which I must say from the outset is, in my opinion, an excellent and highly commendable publication. Its contents and image, however, might be considered to be austere or forbidding when one examines the continual high quality of the articles contained therein from such distinguished writers and musicians (this article excepted of course). A glance at the list of contributors to the last issue will show how it rises, and sometimes disappears, in students' eyes, into the echelons of the Academy. This is not an implied criticism—it merely suggests why students might be hesitant in contributing to such a publication without a good deal of encouragement. It is noticeable that in recent years the majority of student articles have come from officers of the Students' Union, who presumably know better than others that wonderful 'glow' (occasionally mistaken for a Gauloise) student contributions elicit from the Editor. I suspect then that one Editorial plea (*courage mes enfants!*) is unlikely to have a profound effect; a thorough and persuasive campaign probably needs to be adopted. (If that fails the Academy could always award FRAMs for student articles, starting with issue No 223 please).

The concert issue doubtless contains many different limiting factors depending on the circumstances of individual students, but probably the overwhelming one is financial resource. The fact of the matter is that most students in London have little residual revenue once minimum essential living expenses have been met, and after two successive grant increases which have failed to keep up with the rate of inflation the situation continues to deteriorate. One only has to look at the cost of a trip to the Festival Hall now, not forgetting the travelling costs. A survey which the Students' Union carried out two years ago did in fact reveal some poor results as far as students attending the South Bank concert halls was concerned. However, without exception, every student cited finance as a limiting factor. This explanation is reflected and supported in that when the Students' Union began a drive to promote a new discount scheme for concerts from the Philharmonia Orchestra last year, almost 100 students signed up for the first concert (the tickets then were just 75p!). Regrettably, a permanent student discount scheme like the one which the Society of West End Theatres enjoy and which does not rely on student unions having the responsibility for promoting the few selected concerts, selling the tickets and dealing with the inherent administrative problems, has still not materialised, despite a very promising meeting at the Arts Council in January which managed to get most of the key people concerned around one table. The sooner such a scheme can be implemented and *marketed* the

better, and I feel sure that the increasing number of students who would use the scheme will justify it. Thus, to suggest apathy alone for the *malaise* is, I think, inadequate.

Finally, the whole question of apathy—its definition and identification—is something which anyone marketing a product, including music, needs to be aware of. Students are obviously not immune to apathy, but whenever disappointments are met one has to distinguish between true apathy, an apparent apathy which in fact betokens rejection or incapacity (the reasons for which should be examined), and the non-apathetic condition of *qui tacet consentire videtur*—a maxim which, of course, requires no comment!



York Terrace East in course of renovation (February 1980)

Photograph by Douglas Hawkrige

The RAM Magazine

The *RAM Magazine* is published three times a year (in March, July and December) and is sent free to all members on the roll of the RAM Club and of the Students' Union. Copies may also be bought by non-members, price 50p per issue. Members are invited to send to the Editor news of their activities that may be of interest to readers, and the Editor is always glad to hear from members (and others) who would like to contribute longer articles, either on musical or on other topics. **Copy for the Spring issue should arrive no later than 1 January, for the Summer issue 1 April, and for the Autumn issue 1 September and, whenever possible, should be typed (double-spaced, one side of the page only), please.** All correspondence should be addressed to: The Editor, RAM Magazine, Royal Academy of Music, Marylebone Road, London NW1 5HT.

Some spare copies of issues 199, 202-3, and 205-22 are available, free of charge. Please send requests to the Editor.

